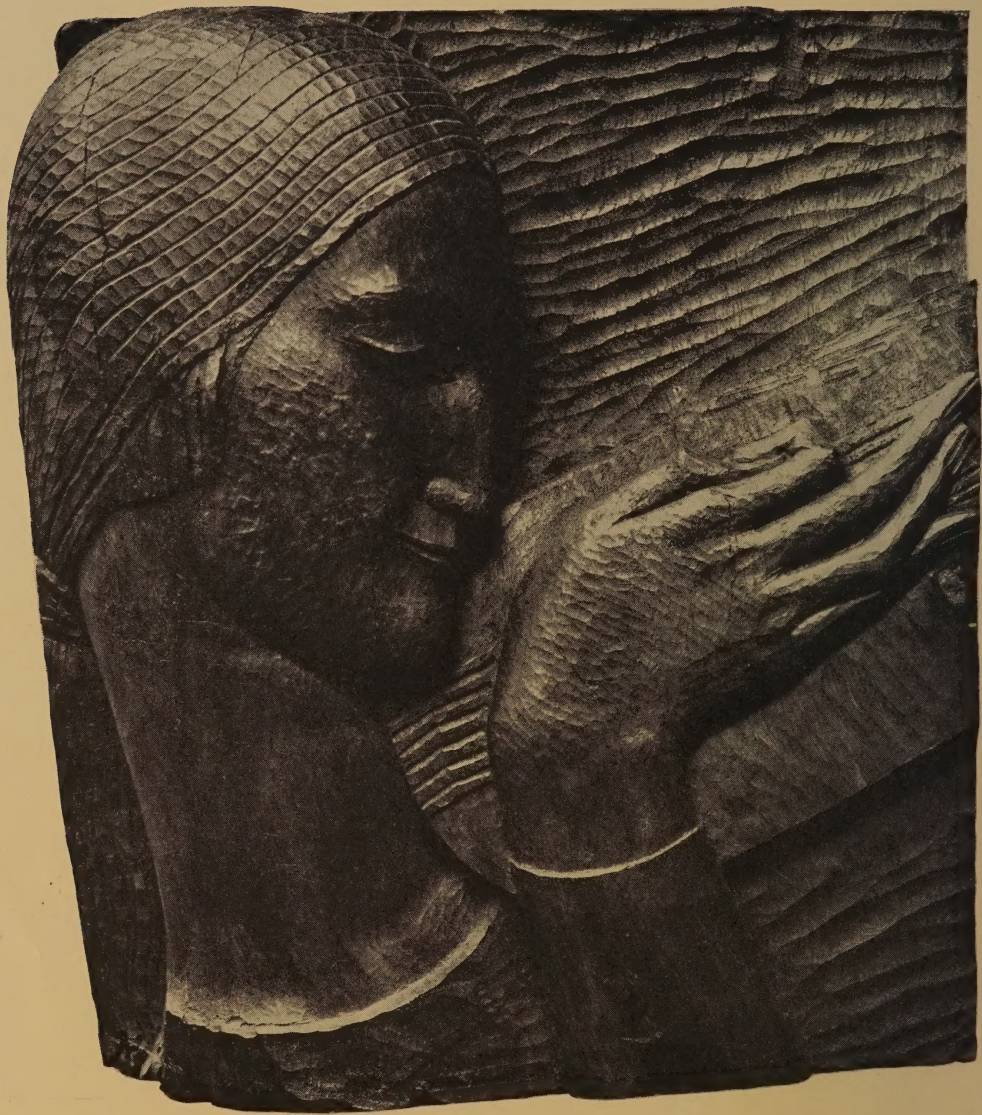
MEŠTROVIĆ



GIRL PLAYING GUITAR

THE MEŠTROVIĆ EXHIBITION

INTRODUCTION AND CATALOGUE
BY
CHRISTIAN BRINTON

THE BROOKLYN MUSEUM
1924

COPYRIGHT, 1924, BY CHRISTIAN BRINTON

GIRL PLAYING GUITAR

INTRODUCTION

By Christian Brinton

Rien ne s'improvise, rien ne s'invente; l'art, comme la société, comme toute la vie est une continuité.

THAT imperishable content of passion and aspiration which assumes articulate form in Attic mythology, in the mystic appeal of Arthurian legend, and the chanson of Troubadour finds fitting counterpart in the pesmas, or Hero Songs of the Jugoslavs. Instinct with power, pathos, and imagination this popular poetry, which has come down by word of mouth from generation to generation, epitomises the soul of the Southern Slav. For centuries it has preserved intact the race consciousness of a people whose fortitude both spiritual and physical has been rare in human history. Centring around the clash between Christianity and Mohammedanism, it voices itself with particular eloquence and poignancy in the Lay of Kosovo, which occupies rightful place as the national epic.

It was on Kosovo Polje, the Balkan Flodden Field, where the Panslavic aspirations of Car Stevan and his successors were shattered by the ruthless onrush of Osmanli horde. Here, where to-day flower countless scarlet flashing peonies, the earth was once "like unto a tulip field, with its ruddy severed heads and rolling turbans." Still, though

lost in a military sense, the fateful day became, through a process of spiritual transmutation, a day of triumph for the broken and distraught nation. The bruised soul of the people in due time rose to radiant heights of renunciation. "Vidov-Dan" grew to be regarded as a chastisement, as the dolorous calvary leading toward a more worthy and enduring racial destiny. And from village to village, from door to door throughout the land wandered the blind Guslar chanting in haunting, trochaic measure the "glorious defeat"—celebrating the mighty deeds of Kraljević Marko, the gleaming gallantry of Miloš Obilić, and Vuk Branković's dark treachery. The memory fabric of the entire nation focussed around these hero tales of an ever-present past. They became, and continue, the dominant factor in the quickening imagination of every Jugoslav child.

Yet while the legend of Car Lazar, who chose heavenly to earthly triumph, the poignant lament of the Mother of the Jugovići, and such epic figures as "the beautiful" Banović Strahinja, and the truculent Frowning Srgj, constitute so vivid and living a national heritage, no attempt was made during close upon five centuries to give these concepts other than oral or written appeal. It remained for a youth of our own day to divine the artistic possibilities of this incomparable legacy, and to achieve its expression in wood and marble, in clay and bronze. It has in brief been the mission of this veritable David of scuplture to effect a bold and convincing transposition of native poetry into plastic form, to endow with visible and material semblance that same heroic soul song which, though essentially Jugoslavic, is universal in application.

Descended from the redoubtable haiduk chieftains who for generations harassed the Turks along the borderland, Ivan Meštrović was born August 15, 1883 in the little hamlet of Vrpolje in Slavonia. The family, which was of Croatian peasant stock, had but lately come from Dalmatia, and shortly following the birth of their son returned to the original home at Otavice, near Drniš. It was here, flanked on one side by a succession of rugged foothills, and on the other by the soaring Dinaric Alps, that the future sculptor passed his childhood. His father, Mate, and his mother, Marta Kurabasa, were simple peasants, and like every peasant lad of the district, Ivan tended the flocks by day and at night harkened to fireside tale and ballad teeming with a poetic fantasy that favourably compares with the Hebrew songs and the sonorous periods of Homer. The very soil he trod was eloquent of historic and cultural memories, marked as it was by ruined monastry and the palace of ancient Croatian king and prince.

The artistic career of Ivan Meštrović began in typically modest fashion when, with rude curved peasant knife, he commenced carving wooden spoons, forks, and kindred domestic utensils for daily family use. During his formative period his father, a remarkably gifted native craftsman, guided his early efforts. Much encouragement was likewise derived from the village priest, Fra Marko Ćačić, for whose humble parish church he fashioned his first crucifix, the forerunner of his many versions of the Man of Sorrows.

In the Golden Book of Ivan Meštrović's memory are inscribed a few significant episodes, a few outstanding names. Amongst the former are sunny days spent on stony

upland pasture when, in his germinating fancy, the legends of his people spontaneously assumed plastic form. There were also solitary nights in front of the thatched cottage home where he would gaze for hours at the silent mountains rearing their star-crowned crests toward infinity. Such was his true vigil, the prelude to the unfolding of his genius. And, too, one must not forget the boyish ecstasy of a visit to Šibenik, where he beheld his first cathedral with its carved saints and gleaming altar and, beyond, the bright bosom of the sea.

The lad meanwhile worked unremittingly at his art, carving and modelling a variety of subjects including local peasant types, cattle, and crucifixes in wood or stone. When but thirteen his father sent several of these to the office of Narodni List at Zadar, the editor, Don Juraj Biankini, kindly placing them on informal exhibition where they attracted much favourable notice. At this period there appeared in Drniš a certain Captain Grubišić, who displayed immediate interest in the boy, and undertook to raise funds for his education. Money was however scarce in this humble peasant community, so the future artist was eventually taken to Split where his father apprenticed him to a marble cutter named Bilinić.

Clad in native dress, including red Croatian kapa, the eager, brown-haired lad passed his days producing angels, crucifixes, and altar ornaments for various local churches. The nights he spent absorbing his elementary schooling from the district teacher, Škarcia, in whose domestic circle he found lodging. Scorning drudgery and privation of every description, he worked manfully on for

a year or so until, through the offices of a friendly though speculative Hebrew named König, he was enabled to pursue his studies in Vienna. Provincial costume he shortly discarded for the corduroys and capacious soft hat of the typical art student, and sharing humble quarters with young Sykora, a Czech companion as impecunious as himself, he began life in the Austrian capitol.

The barrier of unfamiliar language, the lack of formal preparation, and the constant pinch of poverty, not wholly mitigated by a meagre bursary from the municipal council of Drniš, could not however dishearten a youth whose creative fancy was already aflame with dreams of native hero myth. At first refused admittance to the Akademie der bildenden Künste, he finally entered the classes of Professor Hellmer, later studying with Professoren Bitterlich and Ohmann. Four years in all—1900 to 1904—were passed at the Akademie, the not invariably tractable Schuler meanwhile occupying a studio just off the Prater, and spending the summer months in the free atmosphere of his beloved Otavice.

It is to the lasting credit of Ivan Meštrović that he did not sacrifice that singleness of aim, that integrity of spirit, which eventually made him and his art the typical vehicle of national Jugoslav aspiration. Neither the prestige of a sterile and decadent classicism, nor the specious attractions of L'Art nouveau deflected him from his appointed pathway. From the outset his work was a completely personal and racial expression. It was so much so that more than one preceptor, on glancing at his studies, wisely permitted him to pursue his development undisturbed. Nor

could it well have been otherwise. The soul of the young artist, rebelling at scholastic formulae, harked backward across the centuries to the shining dream of ancient king, a dream eloquently evoked in his own time by the great liberal bishop, Strossmayer, whose watchword was the spiritual and political unity of the Southern Slav people.

Following his 'prentice days, the artistic odyssey of Ivan Meštrović included a brief trip to Italy. This was followed by a couple of year's sojourn in Paris, where he made successful appearances at the Société Nationale and the Salon d'Automne, incidentally attracting the enthusiastic notice of his great compeer Auguste Rodin. It was however at Vienna and Zagreb, during 1910, where he revealed the full measure of his power, and affirmed his true aesthetic physiognomy. The years of lean and arduous struggle in the little Viennese workshop in Valeriestrasse, and in his Paris studio in the Impasse du Maine, where his time was mainly devoted to modelling fragments for his Temple of Kosovo, had borne their fruit. He had become a distinctive personality, backed by recognition accorded him in both Paris and Vienna, where he had exhibited at the exclusive and progressive Secession as early as 1902.

Into the nationalist artistic movement, which was largely his own creation, and which centred in the Croatian capital, Ivan Meštrović poured all the ardency of his spirit. Round him rallied his fellow-craftsman Rosandić, the decorative painter Rački, the draughtsman Krizman, and a number of others including Emanuel Vidović, the talented Slovak Jože Uprka, the young sculptor Dujan Penić, and

the brilliant architect Josip Plečnik. Their avowed programme was the fostering of a strictly autonomous art, in furtherance of which aim they banded themselves into a sympathetic and homogeneous group. This they appropriately christened the Hrvatsko Umjetničko Društvo Medulić, after the Venetian master Il Schiavone, who was in reality a Croat, Andrija Medulić. Meeting almost daily in the Kavana Medulić, and ably supported in the press by the gifted litterateur and dramatic author Count Ivo Vojnović, their first public display, held in the Umjetnički Pviljon, Zrinjski Trg, during September and October, 1910, proved an event of unquestioned significance both ethnic and aesthetic.

Forty artists in all were included, and rarely has an exhibition betrayed such urgency of purpose, such eloquent striving for a typically national art expression, as was manifest in the offering of these same Jugoslavs. Their leader and fugelman was fittingly represented, the whole affair proving an auspicious foretaste of that greater glory which awaited him the ensuing season in Rome. He had passed beyond his purgatorium. The period of initial struggle was at an end, and the subsequent developments of his art and personality belong to the world at large.

No one fortunate enough to visit the Esposizione Internazionale di Roma during 1911 can forget the stark power of the Serbian Pavilion, designed by the architect Professor Petar Bajalović, and the tumultuous impression made by its sphinx-guarded contents, the work of the young sculptor, Ivan Meštrović. In the masterfully modelled forms that flanked entranceway and filled atrium and exhibition

hall were visualized the age-old sorrows and aspirations of a martyred, yet indomitable race. The effect was at once that of a creation and a resurrection. For Car Stevan had in truth come into his kingdom, and Kraljević Marko with his piebald Šarac had in verity forsaken their cavern on the Vardar to fight and win fresh battles.

The significance of Ivan Meštrović's contribution to contemporary art was manifest at a glance. He had almost single-handed revived the waning destiny of plastic endeavour. He had restored sculpture to its proudest province—the mood imperishably perpetuated in the Panathenaic Procession and the Pergamum Frieze, the sovereign prototypes of his own still fragmentary concepts. And yet his world, which revolved mainly around the projected Temple of Kosovo, was not wholly peopled by the hero gods of this Jugoslav Valhalla. For beside the figures of Marko and Miloš, beside mourning widow, ministering maiden, and caryatid of Ninivan immobility were seen his father, the peasant shepherd Mate, in native peškir, and his mother Marta, her work-weary hands clasped in patient resignation. The dominant feature of this work, whatever its theme or subject, was a primal virility of impression, a forceful authenticity of vision and statement. The art of Meštrović is in no sense a vitiated, self-conscious echo of classic tradition. Like himself, it springs direct from rock-ribbed Dalmatia, though softened betimes by the gentle ambience of the Spalatan Riviera, and the sonorous, mystic liturgy of its Old Slavonic churches.

Despite his sudden hour of glory, the sculptor lived quietly in Rome. He scarcely left his modest apartment

in the Babuino save to repair to his studio in the Via Flammina, just beyond the Piazza del Popolo. Aside from his countrymen, his closest friends included the critic Vittorio Pica, the Spanish painter Anglada y Camarasa, and the three Americans who are to-day so congenially associated in the current exhibition. It was in fact in Rome that plans were first made to bring Meštrović and his sculpture to these shores. Yet this project had perforce to wait until the world had regained some of that lost ideality which seemed to achieve its finest flowering on the slopes of the Valle Julia.

The two master motifs of Ivan Meštrović's creative activity are the national and the religious. And just as his powerfully conceived and executed hero cycle typifies the former phase of his effort, so in the latter does his spiritual yearning find appropriate expression. Following the second ruthless crucifixion of his race, which reached its climax in the Great Retreat of the Serbian army through Albania and Montenegro to the coast, the sculptor turned to the consolation of Christian mysticism. In enforced exile at Rome, Geneva, Cannes, and elsewhere he carved and modelled in poignant ecstasy the image of Christ on the Cross, the Deposition, the Pietà, and kindred episodes that to him eternally symbolize mortal sorrow and sacrifice. Most of them are carved out of wood—walnut wood—which, through the irony of fate, he could only obtain from busy gun factory.

It was certain of these subjects, together with numerous examples of his earlier work that comprised the second notable offering of Meštrović to the world. This was imposing exhibi-

tion seen at the Victoria and Albert Museum, South Kensington, during the summer of 1915. Making due allowance for the stimulus of wartime psychology, the event proved a revelation to the British public. Critics such as Mr. James Bone, and friends such as Sir John Lavery, who had witnessed his triumph in Rome, were more enthusiastic than ever. And in the Livre d'Or of the artist's grateful appreciation were inscribed the names of Dr. R. W. Seton-Watson, through whose valiant efforts the collection was brought to London, and of Mr. Ernest H. R. Collings, the sculptor's indefatigable bibliographer. They in truth merit their place beside those of ex-Captain Grubišić, the massive priest Fra Marko Ćačić, and the Croatian deputy and editor, Don Juraj Biankini of Zadar.

Of Ivan Meštrović's activities since the war, the present exhibition is as fully representative as it was possible to make it. The heroic statue of Bishop Strossmayer for the city of Zagreb is not on view, nor, save in the mind's eye, is the beautiful Chapel of the Madonna of the Angels recently completed at Cavtat. Looking across the azure Adriatic near Dubrovnik, this memorial to the Račić family is wholly the creation of the artist. Its architecture, its sculptured saints and angels, and its exterior and interior decorative features constitute an achievement unique since the days of mediaeval or renaissance builder and craftsman. It is in this connexion significant to note that, although the Temple of Kosovo of his youthful dreams still remains an unrealized possibility, this gleaming chapel has in a sense become his "Visioned Temple," typifying not that which is militant and physical, but that which is alone

of the spirit. For the rest, the current display is replete with interest and variety. More comprehensive than any previous presentation of the artist's work, its chief appeal does not however fall within the sphere of his heroic national epopee. It emphasises that which has been achieved during more recent phases of development. And while including certain of his noblest attainments in the field of religious composition, it suggests still further plastic conquests.

In confronting the work of Ivan Meštrović you should first of all realize that in spirit and form it is largely pre-Greek—that, like most Slavic art, it reflects influences less Attic than Asiatic. Gentle souls whose taste has been emasculated by too persistent classic contact, who deprecate the virile and forceful wherever in evidence, will doubtless gaze askance at the sheer physical vehemence of these heroes, the spiritual and bodily agony of these twisted, attenuated Christs. Yet it has everywhere and at all times been the mission of the Slavic artist to shatter the bonds of convention and achieve free emotional utterance.

This was the way of the daring fantast who fashioned Vasili Blazhennyi and had his eyes put out for so doing. It was likewise the way of the tortured soul who penned the pages of Crime and Punishment and the Brothers Kamarasov. Moreover, it is to-day the method of Fyodr Shalyapin in Boris Godunov, and of Ivan Meštrović in his statues and reliefs. Form, with such artists, never dominates feeling, but remains its obedient servant. You have here the difference between creation and convention, also between the mystic, enigmatic East, and the rigid, rationalistic West.

Owing to the ban placed upon plastic representation not alone by Islam, but by the Orthodox Church as well, the young sculptor had no accepted tradition, no dull academic formalism to hamper his development. His spirit wandered at will across the ages, but chiefly backward toward the broad, structural unity typical of Thebes and Chaldea. This art pays passing tribute to Donatello and Rodin, likewise to the unquiet surfaces of Émile Bourdelle, yet its appeal is in the main primitive and archaistic. It suggests the primal simplification practised by anonymous Egyptian and Assyrian rather than the stressful terribilità of Michelangelo, or the smooth insipidity of our latter-day Gallo-Greeks.

And similarly, it is not to Gothic inspiration that the artist has turned in order to depict the deep and dolorous anguish of the Man of Sorrows. There is less of Christian abjuration in these wood and plaster crucifixes than the hieratic ecstasy of the early Byzantines. Here, as elsewhere, feeling maintains ascendancy over form. And, too, how completely does the artist comprehend the hidden magic of the material in which he works. The child of stony mountain district, he spontaneously divines the possibilities of marble or granite. A born wood carver, he follows the grain of oak or walnut with instinctive feeling, ribbed and serrated tool marks adding their suggestion of atmospheric vibration behind bowed head, or hands that rise toward heaven like flickering flame points.

The position occupied by Ivan Meštrović in contemporary art is midway between the conservatives and the restless, questing radicals. It is, relatively speaking, the posi-

tion maintained by the Frenchman Maillol, and the Anglo-American Jacob Epstein. With the Jugoslav artist simplicity of line and mass is not pushed so far as is the case with Archipenko, Boccioni, or Lipschitz. The work of Meštrović remains well within the province of readily recognized theme and subject. Simple motifs, heroic, religious, and contemplative, dictate their special forms and media to an art that has won its place in the plastic procession of the ages, an art at once noble and vehement, ardently nationalistic yet possessing a broad and sincere universality of appeal.

You will have scant difficulty discovering, in the current generous offering, the aesthetic personality of Ivan Meštrović. From the colossal plaster figure of the Old Croatian poet Marko Marulić to the most delicately wrought bust or relief, the man is wholly and unflinchingly himself. His artistic cosmos is, as we have noted, a terrain of big, vitally treated forms, and simple, basic ideas. And, through his virile achievement, assume visible semblance concepts that are the legacy of the world at large.

Instinct with the spirit of true artistic generalization, these types have for the most part passed out of the realm of individual and objective representation into the domain of idealized struggle and longing that endures forever. Hebrew Samson, Attic Herakles, Siegfried, or mighty Marko, the Strong Man of mortal fancy endeavours, throughout the ages, to deliver us from the oppressor, and the Man of Sorrows to console in the hour of defeat and distress. Like his country, ancient Slavonia, Meštrović is a product of divers influences. Born midway between Byzantium and

Rome, he partakes of both cultural currents. His art epitomises in plastic form the two dominant factors in the history of humanity—the ego and the nego—the will to achieve and the will to accept. He is at once a Pagan fashioner of heroic figures from the Twilight of the Gods, and a profound Christian mystic.

Kosovo, the fateful "Field of the Blackbirds," having been amply avenged by the armies of Petar Karagjorgjević at Kumanovo and Monstair, and century-long dreams of racial autonomy realized by the proclamation of Jugoslav unity by the Croatian Sabor at Zagreb in 1918, the nationalist and religious inspirations of the artist have lately become less fervid and insistent. Slowly but surely he is drifting toward that province of abstract ideas and impressions wherein creative aspiration, if sufficiently clear and confident, finds its own particular vehicle. The sensitive, rhythmic grace of his musical fantasias, and such figures as the recently completed Contemplation, point the pathway toward a freer plastic interpretation, toward a broader, deeper spiritual vision.

Ivan Meštrović is a completely equipped craftsman, working with equal facility in any given medium. His future as an artist hence depends upon the depth and intensity of his emotional responses. It depends upon his response to the appeal of mere fact, which is the portion of the earthly — his response to the wingèd urge of fancy and imagination, which is the sign and token of divinity.

CATALOGUE

MEDULIĆ

CATALOGUE

HEROIC

1 THE TEMPLE OF KOSOVO *Wood model, 1907—1912*

Property of the Jugoslav Government

The Temple of Kosovo memorializes the great battle fought on the plain of Kosovo, June 28, 1389. It is likewise an attempt to give a synthesis of the national Jugoslav Idea, to symbolize, in architecture and sculpture, the country's tragic souvenirs of the past and high hopes for the future. The design first took definite shape in the artist's mind at Beograd in 1907-8.

2 THE WIDOWS *Marble group, 1908*

Property of the Jugoslav Government

3 WIDOW *Marble statue, 1908*

Property of the Jugoslav Government

4 WIDOW AND CHILD *Marble group, 1908*

Property of the Jugoslav Government

5 THE MAIDEN OF KOSOVO *Marble relief, 1908*

Property of the Jugoslav Government

6 WARRIOR *Plaster relief, 1911*

7 HEAD OF THE VICTOR *Bronze study, 1913*

8 KOSOVO MEDAL I, II *Plaster, 1913*

RELIGIOUS

9 ECCE HOMO *Wood head, 1911*

10 PIETÀ I *Bronze relief, 1913*

11 PIETÀ II *Bronze relief, 1913*

12 HEAD OF CHRIST *Bronze, 1913*

13 CHRIST AND THE WOMAN OF SAMARIA *Plaster, 1913*

14 HEAD OF ST. JOHN THE BAPTIST *Plaster, 1914*

15 MADONNA AND CHILD *Plaster statuette, 1914*

16 THE CRUCIFIXION *Plaster, 1914*

17 STUDY FOR ST. MATTHEW *Plaster, 1915*

18 STUDY FOR ST. JOHN THE EVANGELIST *Plaster, 1915*

19 STUDY FOR PIETÀ *Plaster, 1915*

20 ST. LUKE *Bronze statuette, 1916*

21 STUDY FOR STATUE OF MOSES *Plaster, 1916*

22 THE HAPPY ANGELS *Wood relief, 1916*

23 THE UNHAPPY ANGELS *Wood relief, 1916*

24	CHRIST AND THE MAGDALEN	*Wood relief, 1916*
25	CHRIST ON THE CROSS	*Wood, 1916*
26	MADONNA AND CHILD	*Plaster bust, 1917*
27	MADONNA AND CHILD	*Plaster statue, 1917*
28	MADONNA AND CHILD	*Bronze free relief, 1917*
29	TEMPTATION	*Wood relief, 1917*
30	CHRIST AND THE MERCHANTS	*Wood relief, 1917*
31	THE DEPOSITION	*Unfinished wood relief, 1917*
32	HEAD OF ANGEL	*Plaster, 1917*
33	HEAD OF MOSES	*Marble, 1918*
34	ANGEL WITH FLUTE	*Plaster, 1918*
35	MADONNA	*Wood relief, 1918*
36	THE ARCHANGEL GABRIEL	*Marble relief, 1918*
37	MAGDALEN AT THE CROSS	*Marble relief, 1918*
38	MADONNA WITH ANGELS	*Wood relief, 1920*
39	MADONNA AND CHILD	*Wood statue, 1920*

40 ANGELS, DIPTYCH — *Plaster relief, 1922*

41 ANGEL — *Plaster relief, 1922*

42 ST. ROCCKUS — *Plaster relief, 1922*

43 CHRIST ON THE CROSS — *Plaster relief, 1922*

44 THE ENTOMBMENT — *Plaster relief, 1922*

45 STUDY FOR APOSTLE — *Plaster free relief, 1923*

PORTRAITS

46 HEAD OF AN OLD MAN — *Bronze, 1906*

47 HEAD OF AN OLD MAN — *Red marble, 1906*

48 HEAD OF WOMAN — *Marble, 1907*

49 HEAD OF WOMAN — *Black marble, 1908*

50 MY WIFE — *Marble bust, 1908*
Property of the Jugoslav Government

51 THE ARTIST'S MOTHER — *Bronze, 1908*

52 MY MOTHER — *Marble, 1908*
Property of the Jugoslav Government

53 THE ARTIST'S FATHER — *Bronze, 1910*
Property of the Jugoslav Government

54 THE ARTIST — *Plaster, 1912*

55 WOMAN WITHOUT ARMS — *Bronze, 1914*

56 THE ARTIST'S WIFE — *Bronze statuette, 1915*

57 MADAME GANDARILLAS — *Plaster, 1915*

58 MISS ST. GEORGE — *Plaster, 1915*

59 MRS. B. — *Bronze statuette, 1916*

60 RUŽA MEŠTROVIĆ — *Plaster, 1916*

61 STUDY OF WOMAN — *Plaster, 1918*

62 KING FEISAL — *Bronze, 1919*
Lent by the Honorable Charles R. Crane.

63 MOTHER AND CHILD — *Bronze, 1922*
Lent by Mrs. Rufus F. Zoybaum, Jr.

64 PRESIDENT MASARYK — *Bronze, 1923*
Lent by the Honorable Charles R. Crane.

65 MISS ALICE MASARYK — *Bronze, 1923*
Lent by the Honorable Charles R. Crane.

66 WOMAN READING — *Plaster statue, 1923*

67 BISHOP STROSSMAYER — *Plaster bust, 1923*

68 HEAD OF NUN — *Plaster, 1924*

VARIOUS

69	LAOKOÖN OF TO-DAY	*Bronze group, 1906*
70	VASE	*Plaster, 1906*
71	INNOCENTIA	*Marble statue, 1907*
72	MEMORIES	*Plaster statue, 1907*
73	FEMALE FIGURE	*Plaster statuette, 1908*
74	DANCER	*Marble relief, 1911*
75	FEMALE HEAD	*Plaster, 1912*
76	WOMAN LOOKING UPWARD	*Plaster statuette, 1912*
77	DANCER	*Marble relief, 1912*
78	SALOME	*Plaster relief, 1913*
79	GIRL	*Wood relief, 1914*
80	BOY	*Wood relief, 1914*
81	WOMAN	*Bronze statuette, 1914*
82	AUGUSTE RODIN	*Plaster statuette, 1914*
83	DECORATIVE FIGURE	*Bronze statuette, 1914*

84	SEATED WINGED FIGURE	*Plaster statuette, 1914*
85	WOMAN WITH ARM ON KNEE	*Plaster statuette, 1914*
86	STUDY FOR VESTAL VIRGIN	*Plaster statuette, 1915*
87	MAN THINKING	*Plaster statuette, 1916*
88	VESTAL VIRGIN	*Bronze statue, 1917*
89	GIRL AT PRAYER	*Bronze bust, 1917*
90	GIRL PLAYING GUITAR	*Wood relief, 1917*
91	GIRL PLAYING GUITAR	*Bronze free relief, 1918*
92	GIRL PLAYING GUITAR	*Bronze relief, 1918*
93	DISTANT CHORDS	*Bronze statue, 1918*
94	GIRL WITH VIOLIN	*Plaster free relief, 1918*
95	WOMAN PLAYING GUITAR	*Bronze free relief, 1918*
96	WOMAN	*Bronze statuette, 1918*
97	GIRL DRESSING HER HAIR	*Wood relief, 1918*
98	CARYATID	*Wood statue, 1918*
99	AMOR AND PSYCHE	*Marble relief, 1918*

100 MOTHER AND CHILD *Plaster free relief, 1918*

101 GIRL WITH VIOLIN *Marble relief, 1922*

102 MOTHER AND CHILD *Marble relief, 1922*

103 CONTEMPLATION *Marble statue, 1923*

104 STUDY OF WOMAN *Plaster statue, 1924*

105 WOMAN LOOKING AT HANDS *Plaster statuette, 1924*

106 MARKO MARULIĆ, OLD CROATIAN POET *Plaster, 1924*

LITHOGRAPHS

107-128

DESIGNS FOR MAUSOLEUM

These designs are for the projected mausoleum of Petar Petrović Njegoš (Vladika Petar, 1811-51), Prince Bishop and national poet of Montenegro, author of The Garland from the Mountains (1847). The mausoleum will be erected on the summit of Mount Lovćen.

129 GENERAL VIEW *Line and wash, 1924*

130 CENTRAL SECTION *Line and wash, 1924*

131 LONGITUDINAL SECTION *Line and wash, 1924*

132 FLOOR PLAN *Line and wash, 1924*

ILLUSTRATIONS

MEŠTROVIĆ

GIRL WITH VIOLIN

THE ARCHANGEL GABRIEL

MOTHER AND CHILD

CHRIST AND THE MERCHANTS

MADONNA AND ANGELS

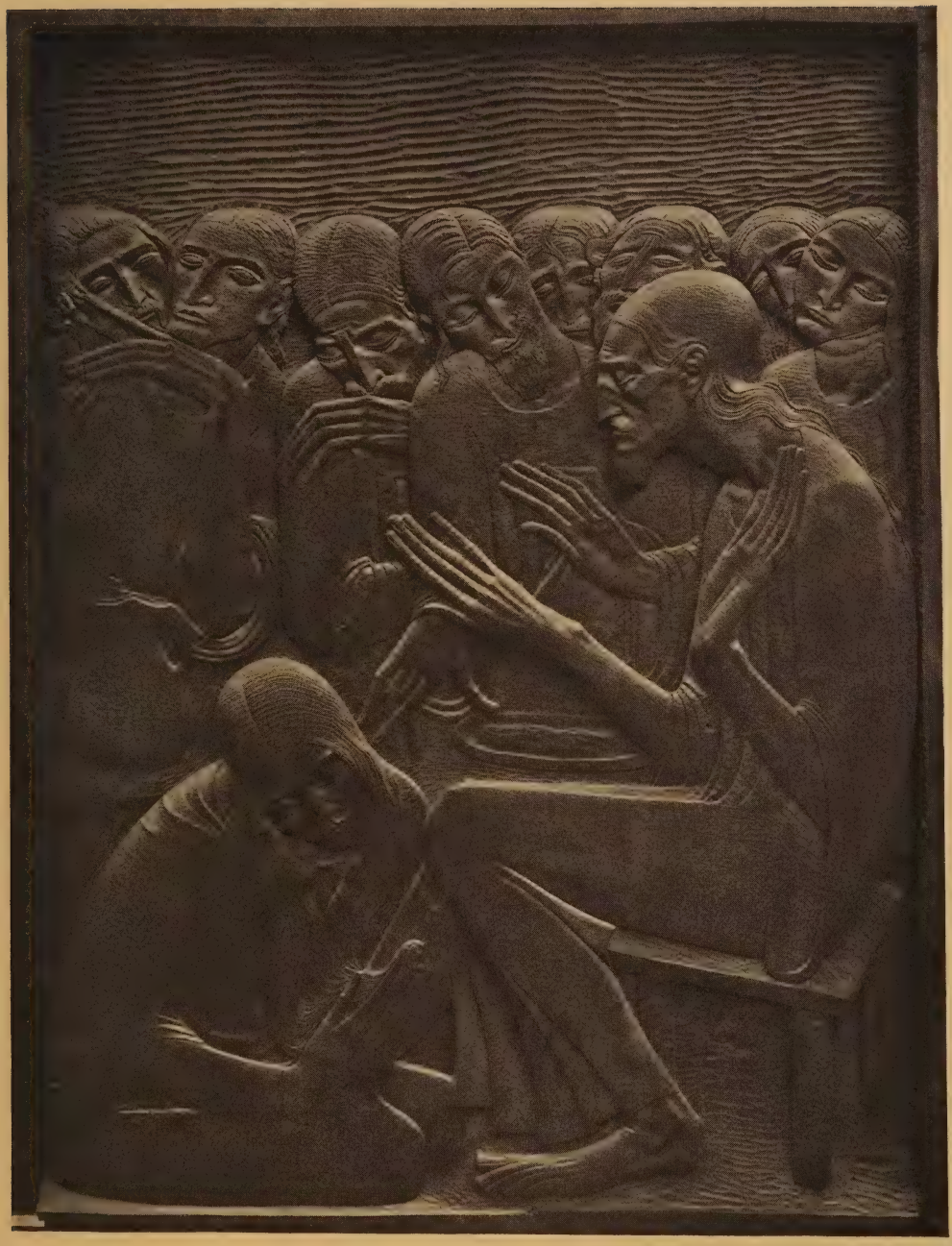
ANGEL WITH FLUTE

MOTHER AND CHILD

MADONNA AND CHILD

GIRL AT PRAYER

THE DEPOSITION



CHRIST AND THE MAGDALEN

CONTEMPLATION

MAGDALEN AT THE CROSS

MADONNA AND CHILD

CHRIST ON THE CROSS

THE MAIDEN OF KOSOVO

THE WIDOWS

DANCER

MEMORIES

DISTANT CHORDS

CARYATID

AMOR AND PSYCHE

CHRIST AND THE WOMAN OF SAMARIA

STUDY FOR APOSTLE

MARKO MARULIĆ, OLD CROATIAN POET

HEAD OF ST. JOHN THE BAPTIST

MADONNA AND CHILD

MADONNA AND CHILD

MADAME RUŽA MEŠTROVIĆ

ANGELS

TEMPTATION

WOMAN READING

84-B18718

MISS ST. GEORGE

PUBLISHED BY THE MEŠTROVIĆ EXHIBITION COMMITTEE. FIRST IMPRESSION, 7000 COPIES, NOVEMBER, 1924. DESIGNED AND PRINTED BY CURRIER AND HARFORD, LIMITED, NEW YORK CITY, U. S. A.